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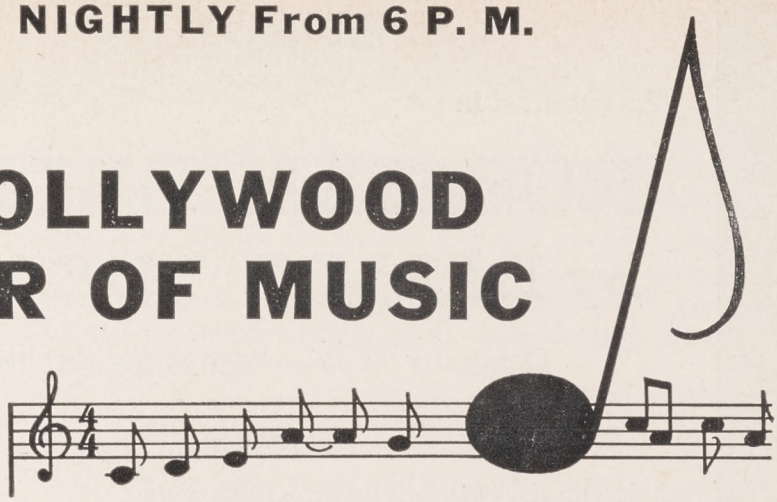
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FIFTH WEEK . . . AUGUST 3-5-6-7-8-1943

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Sir Thomas Beecham

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Albert Coates

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Artists of the Week

Grace Moore

Grace Moore, native of Jellicoe, Tennessee, has in a relatively few years become an international favorite. She is one of the few American women who have been singled out to earn the coveted cross of the Legion of Honor of France. The diva became a star of the Metropolitan Opera in 1928 and since then has sung at the Opera Comique in Paris, London's Covent Garden and on the concert stage in all the important capitals of the world. She has been starred in motion pictures and as a girl was a choir singer. Thus she has traveled the road of song from lowly to high places.

* * *

Dorothy Maynor

This warm-hearted American Negro soprano was born in Norfolk, Va., where her father was a Methodist minister. A few years ago she planned a humble career as a teacher of public school music. Today, she is acclaimed by audiences throughout the nation. Her rise to fame was sudden. She went up to the Berkshire Musical Festival to hear music, and ended by making music for Boston Symphony Orchestra's awed musicians. This was in 1939 at the invitation of famed Serge Koussevitzky who promptly hailed her as one of the notable singers of the generation.

* * *

Sir Thomas Beecham, Bart.

The distinguished English maestro enjoys one of the finest reputations in the world of music. For more than 40 years he has served as conductor, producer of opera, ballet and symphony concert seasons in England, has introduced countless new works and revived classics, has put millions of dollars from his own purse into music. Just off the press is his autobiography, "A Mingled Chime," a charming story of his long service to music. For the past few years he has made his home in the United States, and this is his second visit to Hollywood Bowl. Lady Beecham, the former Betty Humby (pianist), will be heard with Sir Thomas in Pasadena Civic Auditorium August 15.

* * *

Albert Coates

Another musical product of England is Albert Coates, now well and favorably known in the United States and particularly in Southern California. He has conducted the Los Angeles Philharmonic Orchestra in scores of concerts, both winter and summer. He was born in Petrograd, Russia, of English parents. Tschaikowsky discovered his talents and urged the lad's parents to train him musically. He studied in Berlin and at Leipsic, where he became the favorite pupil of Artur Kikisch, who taught him conducting. He made notable successes throughout Europe, and at 27 he became senior conductor at the Imperial Opera House in Petrograd.

* * *

Eugene Goossens

In the midst of his busiest summer Eugene Goossens, internationally famous conductor of the Cincinnati Symphony Orchestra, is celebrating his tenth season as a Hollywood Bowl conductor. He interrupted his work in New York City where he is engaged in composing scores for documentary and propaganda films for the O.W.I., in order to conduct here and in Mexico City.

Goossens first came to the Bowl at the age of 32 and has returned many times since. He has conducted more Bowl concerts than any conductor save the late Alfred Hertz. He was born in London and received his musical education in Belgium and England. He now is an American citizen.

. . . . Support Your

Several hundred volunteer workers are busy enrolling members in the Southern California Symphony Association to assure the Silver Anniversary season of the Los Angeles Philharmonic Orchestra, 1943-44. The campaign set-up consists of divisions working under the direction of a cabinet. Mrs. Cecil Frankel is general campaign chairman and Harry Cartlidge is campaign director. In coming issues of the Hollywood Bowl magazine names of 1943-44 members will be published. The goal is 2500 members and the financial aim is $130,000.

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Wallenstein Receives Many Honors

Alfred Wallenstein, American-born conductor engaged as permanent conductor and musical director of the Los Angeles Philharmonic Orchestra, has received many honors in his conducting career.

During his seven years at WOR, Wallenstein has gained a unique reputation for planning and producing outstanding programs of classical music. He inaugurated several symphonic programs, opera series and programs of modern music. He was noted for his knack of "discovering" unknowns. In fact, he has played over one thousand first performances. In addition to his three weekly programs for WOR, Symphonic Strings, Sinfonietta, Music for An Hour, his regular NBC Firestone program, Wallenstein has initiated and conducted the following notable series:

A series of Bach cantatas, sung on the Sundays for which they were composed (1938-40); Mozart piano concertos, the first presentation of all 26 piano concertos (1939); a series of seven Mozart operas (1940); a Lieder series featuring Elizabeth Rethberg (1941); the America Preferred series, which was programmed for the United States Treasury Department and featured topnotch vocal and instrumental soloists (September, 1941, to April, 1942) and the First American Opera Festival. The latter was also presented for the U. S. Treasury Department, and comprised seven operas by contemporary American composers. It was the first series of its kind to be presented anywhere.

Wallenstein has been awarded many honors for his musical contributions. For five years (from 1936 to 1940) he was the recipient of the annual award of the National Federation of Women's Clubs; in 1939 he received the First Honors award of the National Federation of Press Women; won third place in 1940 in the Radio Editors Poll. In 1942 Wallenstein received the Peabody award for "pioneering in a quiet way for good music and encouraging and originating various unique broadcasts."

Mr. Wallenstein will take a leave of absence from WOR to go to Los Angeles in the early fall. Next year he will continue to conduct his Firestone program for NBC.



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"Roman Carnival" Overture . . . . . Berlioz

Fantasy-Overture "Romeo and Juliet" . . . . . Tschaikowsky

Aria from "La Forza del Destino" . . . . . Verdi

Soloist: Miss Maynor

Legend of the Arkansas Traveller . . . . . McDonald

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3. Adagio espressivo
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Soloist: Miss Maynor

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Tuesday Concert.....Comments

By Bruno David Ussher

"Roman Carnival" Overture . . . . . Hector Berlioz

(Born December 11, 1803, at Cote St. Andre, Pyrenees; died March 8, 1869, at Paris)

"Berlioz never had any luck," Debussy commented about his great successor and perhaps drew some solace from his reflections in one of those occasional articles he wrote for the French press. "Berlioz suffered from the inadequacy of the orchestras and the intellects of his time."

Taking the career of Berlioz, however, as a whole, one could not say that he was unsuccessful by far and large. He scored triumphs in Germany and Russia. It was in his native France that critics and colleagues were unfriendly and performers frequently indifferent.

When recognition came at last in his own country, he was an embittered man. Fortunately, his important works had been written by then and they show that high-spirited ardor such as revealed in the "Roman Carnival" overture. The existence of this concert piece is really the result of painful disappointments. Originally it served in a slightly different form as the prelude to the second act in the opera "Benvenuto Cellini" which, in 1838, proved a fiasco at the Paris opera largely owing to a bad performance.

Six years later, Berlioz conducted a program of his own compositions in Paris and premiered the "Roman Carnival" then in its present concert version. The applause was so persistent that the piece had to be encored.

In the light of Debussy's caustic verdict about Berlioz contemporaries, the prophecy of a German self-exiled in Paris almost a year before the "Cellini" premiere is significant. Heinrich Heine, the poet, then predicted in one of his letters from Paris to a Hamburg daily: "Something extraordinary is expected, because Berlioz already has achieved the extraordinary." Heine, the romantic, although not a musician, divined the romantic in Berlioz.

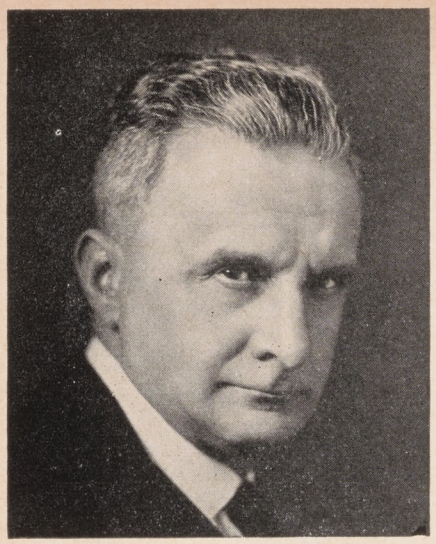
Overture-Fantasia "Romeo and Juliet" (After Shakespeare) . . . . . Peter Tschaikowsky

(Born May 7, 1840, at Votkinsk; died November 6, 1893, at Leningrad)

"Romeo and Juliet," the overture-fantasie "after Shakespeare," to give the complete title, was not so early a work of Tschaikowsky's as some books about him imply. True, it was written within seven weeks in 1869 at the suggestion of his musical mentor Balakirew, but on three or four occasions, the Russian master made considerable revisions. The second and final edition dates from 1881, by which time not only several operas and ballets had been written, but also the first four symphonies as well as the concertos for piano and for violin, to mention but a few of the major works.

Only a truly strong work could withstand the judgment of time and the misjudgment underlying so many vulgar performances. It is charged with the tenderness and passion of Shakespeare and fired with the intensity of a Slavic poet. Moreover, Tschaikowsky was deeply in love in 1869 and the lady of heart was Desiree Antot, a gifted French opera soprano.

She threw him over for a fat baritone. The composer forgave the offense but did not recover from the inner hurt for many years. In a manner, that love lived on, for years later, when Tschaikowsky saw his former adored in opera at Berlin, Tolstoy relates that tears streamed down the composer's face.



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MAESTRO CIMINI will conduct excerpts from famous operas in Hollywood Bowl, Sunday, August 15th, 1943, with Dusolina Giannini as soloist.

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Tuesday Concert Comments . . Continued

Orchestral Paraphrase on "The Arkansas Traveller" . . . . . Harl McDonald

(Born July 27, 1890, at Boulder, Colorado; now living in Philadelphia)

"The Arkansas Traveller" is an old American folk tune, which was often heard at old-time square dances when ranch folk made the stout rafters of the barns ring with merry noise. It is a lively, sassy tune, quick rhythmed and sparkling, and Harl McDonald, the Philadelphia composer, here puts an orchestra through a fast pace.

No one has appraised "The Arkansas Traveller" better than Carl Sandburg, the balladist and Lincoln biographer, who speaks of it as "being as American as corn-on-the-cob."

Symphony No. 2 in C-major, opus 61 . Robert Schumann

(Born June 8, 1810, at Zwickau, Saxony; died July 20, 1856, at Endenich on the Rhine)

No one probably can give a sufficient explanation of the fact that most conductors program usually the first or fourth of Schumann's symphonies and neglect the second and third. To hear the second one, in C-major, opus 61, tonight is therefore doubly satisfying because the work contains much of Schumann's best in a romantic vein, convincing also to this streamlined age.

Schumann began the second symphony just before Christmas, 1845, at Dresden, whither he had withdrawn from Leipsic to escape the strain of teaching and of editing his famous music-gazette. He was physically exhausted and very nervous, yet the quiet of the lovely Saxon capital proved so refreshing that the creative urge stirred within him mightily.

"For days drums and trumpets have been throbbing and blaring in my head—trumpets in C-major," he wrote to Mendelssohn who had premiere-conducted his first symphony. "What will come of it I don't know."

What came of it proved the beautiful second symphony, the fervent An-

Tuesday Concert Comments . . Continued

dante of which is most true-born of lyric ardor. Instrumentation of the symphony during the early spring of 1846 had to be interrupted owing to auditory hallucination. The Schumanns went for a cure to the North Sea coast where the composer regained his strength and spirit.

Middle October saw the completed manuscript. The first performance took place in Leipsic three weeks later, but then it was Mendelssohn who had begun to ail, which may account for the luke-warm reception of the new opus.

It opens with a "motto" theme for horns and other brass which is heard again in the endings of the second and fourth movements. Here is a movement of deep feeling, delightfully contrasted by the airy Scherzo. Then comes the Andante with what Schumann termed "the melancholy bassoon." Connoisseurs consider this the best of all of Schumann's symphonic movements. The finale suggests a hymnus, rising in energy and imagination. About the middle of the movement the clarinet quotes from the Andante, but soon the music surges onward to a rich conclusion.

Next Week

TUESDAY

Jose Iturbi and Amparo Novarro, pianists

THURSDAY

Sir Thomas Beecham, conductor

FRIDAY

Tito Guizar, Mexican tenor

SATURDAY, 9 P. M.

Frank Sinatra

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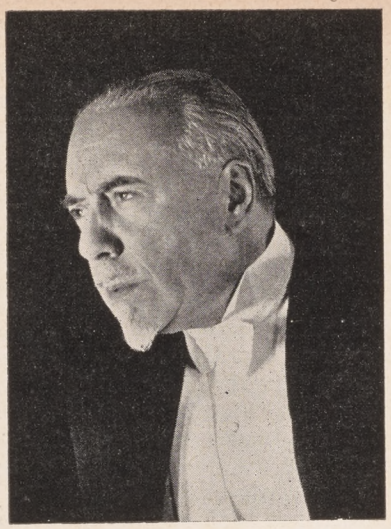
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MX-123	Tannhauser-Overture (Wagner) Beecham & London Phil. Orch. . .	$2.63
MM-330	Symphony No. 8 in B Minor (Schubert) Beecham & London Phil Orch.	$3.68
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Thursday Concert . . Aug. 5 . . 8:15 P. M.

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SIR THOMAS BEECHAM, Bart., *conductor*

Overture "La Patrie" . . . . . Bizet

"On Hearing the First Cuckoo in Spring" . . . . . Delius

"Enigma" Variations, opus 36 . . . . . Elgar

Intermission—Fifteen Minutes

Symphony No. 2 in D-major, opus 73 . . . . . Brahms

1. Allegro non troppo
2. Adagio non troppo
3. Allegretto grazioso, quasi andantino
4. Finale: Allegro con spirito

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Thursday Concert..... Comments

By Bruno David Ussher

Dramatic Overture "La Patrie" (The Fatherland) . Georges Bizet

(Born October 25, 1838, at Paris; died June 3, 1875, at Bougival)

Performance of Bizet's dramatic overture "La Patrie," or "The Fatherland," recalls that deep spiritual crisis in France during the 1870s following the defeat of that country by Germany. France then had fallen, not because of the treacherous breed of Lavals, but for reasons of widespread ineptitude on the part of the emperor Napoleon III and most of his statesmen and generals.

The rank and file of the French army fought and died gallantly, many officers setting noble examples in that regard. But they were no match for a Prussian general staff and their tactical organizations. Not even the defeat of Napoleon Bonaparte had humbled France so deeply as 1871 when Bismarck set his cuirassier boots brutally on the face of a vanquished people.

Notwithstanding this crushing disaster, France gathered her resources, spiritual as well as material, with a speed that bespoke the healthy morale of the people. Music was one of these rallying channels and to Pasdeloup, one of the leading conductors of that period, must go the credit for that. He asked composers to create new pieces with that view in mind. The first three to be commissioned were Massenet, Guiraud and Bizet. The latter responded with the "La Patrie" overture.

Charles Pigot, the first to write a book about the creator of "Carmen," states that Bizet was stirred to write this work by the "memories of his beaten country and the anguish suffered during the 'Terrible Year.' (1870-71). The soul of the patriot stirred the imagination of the tone-poet . . . He wrote of his country in mourning . . . He invoked the great and agonized spirit of France . . . the memory of the dead, ineffaceable in the heart of the Republic . . . and he spoke with nervous ferocity in this music and with brilliant vigor."

"On Hearing the First Cuckoo in Spring" . . Frederick Delius

(Born January 29, 1862, at Bradford, England; died January 10, 1934, at Grez sur Loing, France)

"On Hearing the First Cuckoo in Spring" is an exquisitely sensitive nature idyll in which the sensitive English tone-poet Frederick Delius recalls an episode from a visit to mountains of Norway, a country of which he was exceedingly fond.

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Frank Sinatra Will Sing in Bowl

Frank Sinatra, popular romantic singer, will sing in Hollywood Bowl! The young singer will appear one night only, Saturday, August 14.

Recently he has been soloist with the Cleveland Symphony Orchestra (12,000 seats sold out) and with the National Symphony Orchestra, Washington, D. C., where he sang to 15,000. Here is what Bill Henry of the *Los Angeles Times* says in his "By the Way" column, July 28:

> WASHINGTON — As an honest reporter of the Washington front, it is my duty to inform you that there are people here who think about things other than politics.
>
> CHARM—It is Washington's misfortune that most of the guys who write columns out of here are so politically punch-drunk or so cosmos-conscious that probably you won't read a word in the writings of Walter Lippmann, Frank Kent or any of the rest of them about the soul-stirring happenings here over the week-end. Why, the biggest happening in this town since Winston Churchill and Mme. Chiang took place Sunday night, down by the banks of the old Potomac—Frank Sinatra was here!
>
> POPULARITY — All right—how many people saw Churchill on his Washington appearance—perhaps a thousand jammed into the Capitol . . . About the same number saw Mme. Chiang. What's more—they all got in free! But 15,000 saw Frank Sinatra, and the majority paid good money to see and hear him. They fell all over themselves trying to get down close to the stage. They shrieked, screamed, whistled, gasped and at least one reasonably adult woman — in age, anyhow — had to have first aid as a result of "nervousness," after listening to him.
>
> . . . Sinatra has definitely personalized his singing—by some magic he creates the impression on each of his hearers . . . Sinatra has a pleasing voice and a rather surprising personality. He is not big and masculine. He is not particularly good-looking. He appears rather quiet and restrained, with none of the professional, brassy showmanship usually associated with ballad singers. But he does get results."

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SATURDAY, AUG. 14, 9 P.M.

Thursday Concert Comments . . . Continued

(Continued on Page 49)

Percy Grainger, a close friend of the composer has provided the following commentary:

"The Norwegian tune on which 'On Hearing the First Cuckoo in Spring' is founded is known as 'I Ola Dalom' (The poem begins with the following line: "In Ola-Valley the church-chimes ring'.) Grieg, who was much admired by Delius, has used the same melody in his opus 66 No. 14, known as 'Nineteen Popular Folk-Tunes Arranged for Piano'.) Delius journeyed no less than 18 times to Norway, never failing to visit Jotunheim in the High Hills. Thus he came to know and understand and love that country and its nature moods better even than many a native born."

Variations on an Original Theme "Enigma" . . Edward Elgar

(Born June 2, 1875, at Broadheath near Worcester, England; died there February 23, 1934)

Most people, and quite rightly, close their ears to variations. With the exception of the Brahms Variations on a Haydn Chorale, those in Tschaikowsky's third suite, the Elgar and a very few others, most pieces in that form are little more than laborious exhibitions of brain-sweat and heaped-up skill, the dull obviousness of their dry effort boring the hearer.

Not so, however, in the "Enigma" variations where the mature and whimsical Elgar takes certain traits of some of his friends and pokes fun at them. Some of the brief pieces are tender, others effervescent, high spirited and again, genuinely noble as the 14th or last one where Elgar, the Englishman seems to avow that "there always will be an England."

Often asked about the "enigma" of the composition, Sir Edward has almost as often refused to lift the veil, although some of his friends profess to know the individual meanings of the different variations. Elgar warned that sometimes the connection between the principal theme (Theme of Friendship) and certain variations is "very slight."

He may have had his tongue in his cheek when saying that, or when he stated that "the principal theme, like the principal character in Maeterlinck's 'The Intruder and the Seven Princesses,' never appears on the stage."

In brief, this might serve as a clue: Seventeen measures of the basic theme of friendship. No. 1—Lady Elgar. No. 2—The Enemies. No. 3—A stammering friend. No. 4—A bustling, but clumsy friend who stumbles over furniture. No. 5—A philosophic-minded friend. No. 6—A woman viola player with jerky technic. No. 7—An organist who is inclined to stamp on the pedals when his manual technic fails him. No. 8—Three highly old spinster ladies. No. 9—A Brahms-worshipping friend. No. 10—A lady of sunny disposition with a high laugh. No. 11—The composer's particular friend, a bull dog. The canine,

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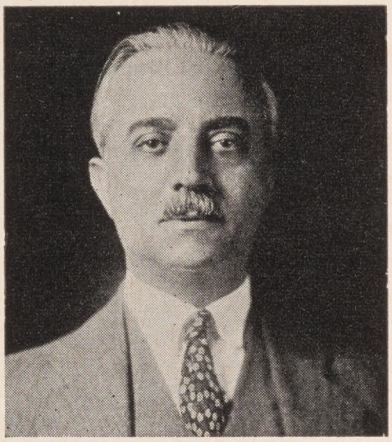
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Strolling in Pepper Tree Lane

By JOHN ORLANDO NORTHCUTT



Young Audience

One of the youngest audiences ever to attend a rehearsal of the Los Angeles Philharmonic Orchestra sat quietly last week to hear the orchestra run through a program. They were from a nearby Progressive School and had come into the Bowl grounds for a picnic. They lingered (with the conductor's permission) to hear the music.

* * *

Pioneer Players

In last week's issue of the Hollywood Bowl Magazine, space was devoted to the appointment of Alfred Wallenstein as permanent conductor and musical director of the Los Angeles Philharmonic Orchestra. He was a member of the orchestra 25 years ago, when it was founded. This brings to mind the fact that 15 members of the orchestra now were in the personnel then: Fred W. Kuphal, personnel manager; Henry Svedrofsky, Pasquale de Nubila; Benjamin Bloom, Joseph Rosenfeld, Fred Hammes, Alfred Kastner, Vincent Schipilliti, Anthony Raimondi, Odolindo Perissi, Vladimir Drucker, Fiorviante Pierno, Lorn Steinberger, Charles L. White, Max Wesser.

Also in the orchestra, in 1919, were J. K. Wallace, who now is president of Local 47 of the Musicians' Mutual Protective Association; Ferde Grofe, well known composer; and Morris Stoloff, musical director at Columbia Studios and engaged to conduct in the Bowl August 27-28.

Pointing with Pride

Vladimir Bakaleinikoff points with pride to his star violin pupil, Vladimir Drucker. Leopold Auer had Jascha Heifetz to point out as star pupil; Leschetizky had many virtuosi of the keyboard on his teaching list. Drucker studied violin from 1909 to 1911. "Now look at him," says Mr. B. "He plays trumpet!" Incidentally, "Vladdie" plays the important trumpet part of "Poeme-Extase" this week.

* * *

Wac Flagbearers

Wacs, Waves and Spars, all feminine groups of the armed services, have been spotted nightly in Hollywood Bowl, but to the Wacs go the honor of being the first feminine flagbearers in the Bowl. On several occasions in past weeks they carried the colors to the center of the stage to await the playing of the national anthem, then placed it in the holder at the left side of the shell. In the initial group were Sgt. Gladys Cosgrove of Boston, Corporal Veronica Callis of Detroit, and Corporal Marguerite Swancutt of Sioux Falls, S. D. Idea of the Waac color guard originated with Miss Betty Ross Clark, a Bowl patron of many years' standing.

* * *

Stampbuyer

Edna Singerman is a Hollywood Bowl Magazine seller by night and a war plant worker by day. As quickly as she discards her war worker's garb she heads for the Bowl, and all of her earnings from Bowl Magazine sales she turns into War Stamps at the Pepper Tree Lane Victory House.

* * *

Grease Paint

Don't mind if you see a dab of grease paint on Albert Coates' countenance. The charming English conductor recently completed a conducting stint at the M-G-M Studios and has been signed to play the role of a retired operatic baritone in a picture George Cukor will direct.



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W. S. Rosecrans Honored at Bowl Reception



Manuel Aguilar (left) and Mr. Rosecrans

A reception in the Hollywood Bowl tea garden by the Southern California Symphony Association last week honored W. S. Rosecrans, chairman of the Southern California Council of Inter-American Affairs, and 21 consuls of neighboring American republics. Until recently, Mr. Rosecrans was chairman of the symphony association's executive committee. He served in this important capacity with distinction and real benefit to the association and the Philharmonic Orchestra.

On behalf of the various American republics represented at the reception, Mr. Rosecrans and Manuel Aguilar, president of the Latin-American Consuls Association, exchanged greetings. Miss Mabel Keefauver was chairman of the reception. Among other guests were representatives of the Council of Inter-American Affairs, inter-American committee of Claremont College, Pomona College, University of California at Los Angeles, and University of Southern California, the board of trustees of the Symphony Association and the Board of Directors of the Hollywood Bowl Association.



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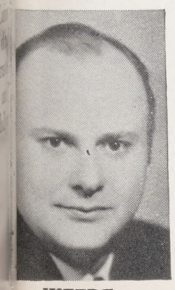
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FAUSTO CLEVA, *conductor*

Friday Evening, November 5

Rigoletto

PONS, THOMAS, PEERCE, JOHNSON, VOTIPKA, ALVARY, CEHANOVSKY, DePAOLIS, SILVA
GAETANO MEROLA, *conductor*

Saturday Evening, November 6

La Forza del Destino

GIANNINI, JOHNSON, BAUM, WARREN, PINZA, BACCALONI, DePAOLIS, VOTIPKA, CEHANCVSKY, SILVA, ALVARY.
GAETANO MEROLA, *conductor*

Sunday Matinee, November 7

La Boheme

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GAETANO MEROLA, *conductor*

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Thursday Evening, November 4

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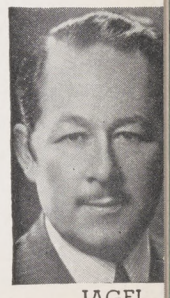
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HOLLYWOOD BOWL... FIFTH WEEK

TUESDAY, AUG. 3

DOROTHY MAYNOR, soprano
EUGENE GOOSSENS, conductor

"Roman Carnival" Overture . . . Berlioz
"Romeo and Juliet" . . . Tschaikowsky
Aria from "La Forza del Destino" . Verdi
Soloist: Miss Maynor.
Legend of the Arkansas Traveller . McDonald
Intermission—Fifteen Minutes
Symphony No. 2, C-major, op. 61 . Schumann
Two Soprano Arias:
"Elsa's Dream" from "Lohengrin" . Wagner
"Air de Lia" from "L'Enfant Prodigue" . . . . . Debussy
Soloist: Miss Maynor.

THURSDAY, AUG. 5

SIR THOMAS BEECHAM, Bart., conductor

Overture "La Patre" . . . . . Bizet
"On Hearing the First Cuckoo in Spring" . . . . . Delius
"Enigma" Variations, opus 36 . . . Elgar
Intermission—Fifteen Minutes
Symphony No. 2 in D-major, op. 73 . Brahms

FRI. and SAT., AUG. 6-7

GRACE MOORE, soprano soloist
ALBERT COATES, conductor

"Jubilee" Overture . . . . . Chadwick
"Bataan" . . . . . Kaper
Aria: "Jewel Song" from "Faust" . Gounod
Soloist: Miss Grace Moore
Poem of Ecstasy . . . . . Scriabin
Intermission—Fifteen Minutes
Russian Legend: "Kikimora", opus 63 . . . . . Liadow
Three Songs:
Phidele . . . . . Dupare
"None But the Lonely Heart" . . . . . Tschaikowsky
Joy . . . . . Cadman
Soloist: Miss Grace Moore

SUNDAY, AUG. 8

SIR THOMAS BEECHAM, Bart., conductor
LAURI KENNEDY, violoncellist

Suite from "Carmen" . . . . . Bizet
Petite Suite . . . . . Handel
Hungarian Rhapsody for Violoncello and Orchestra . . . . . Popper
Soloist: Lauri Kennedy
Valse Triste . . . . . Sibelius
Melisande . . . . . Sibelius
"Alla Marcia" from "Karelia" suite . Sibelius
Intermission—Fifteen Minutes
Tone Poem "The Spinning Wheel of Omphale" . . . . . Saint-Saens
Cortege and Air de Danse . . . Debussy
Hornpipe . . . . . Acorn
Summernight on the River . . . . Delius
Rhapsody "Espana" . . . . . Chabrier

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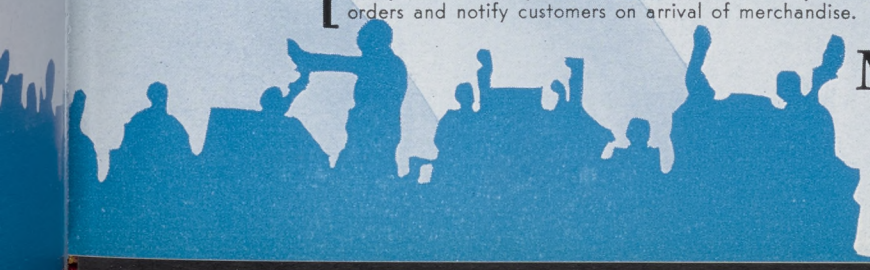
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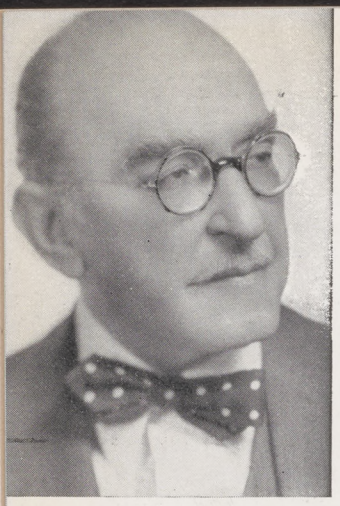
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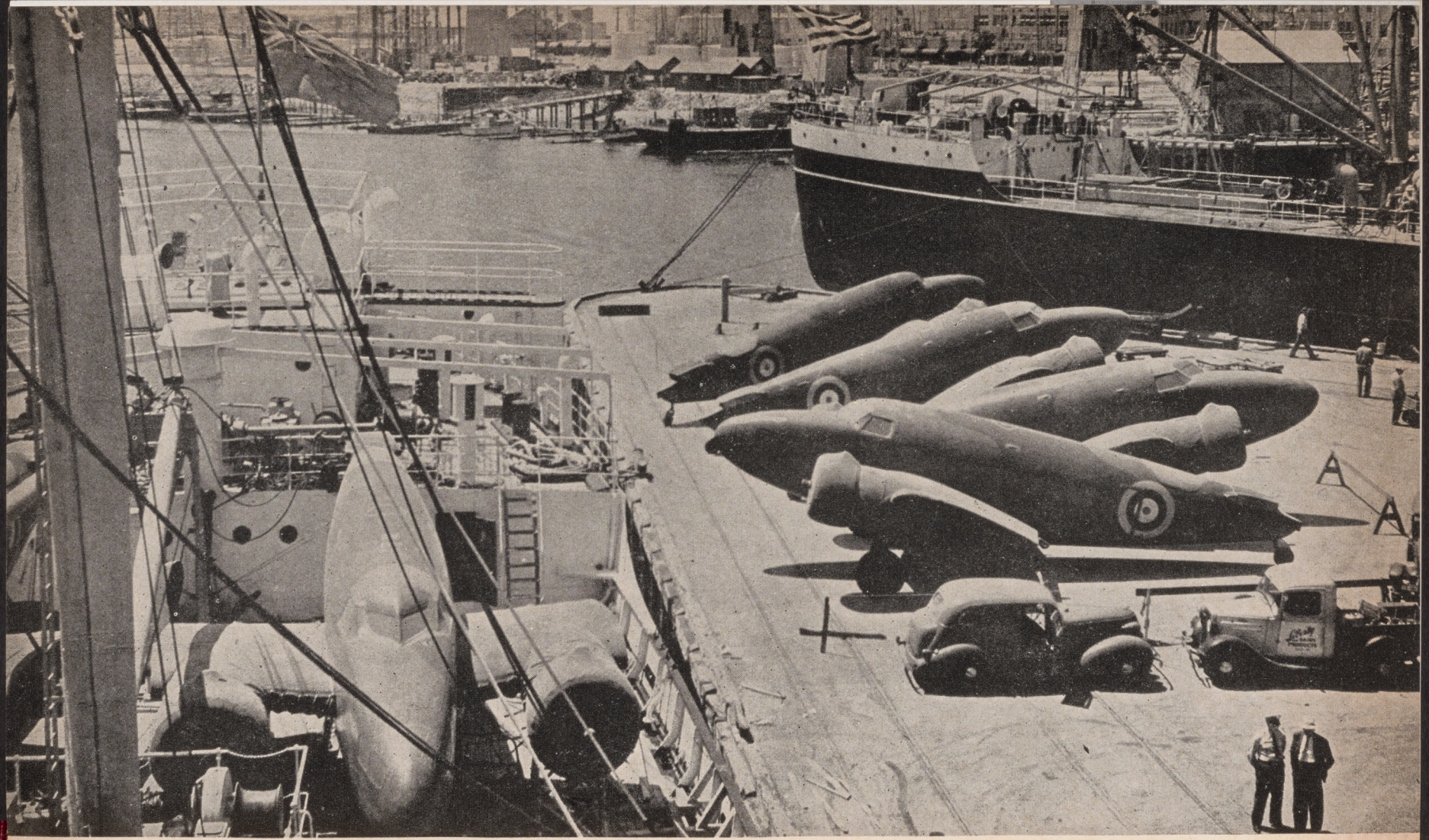
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Intermission—Fifteen Minutes

Russian Legend: "Kikimora", opus 63 . . . . . Liadow

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"Jubilee" Overture from "Symphonic Sketches" . . . . . George Chadwick

George Chadwick belonged to that group of nineteenth century native-born composers, who, with Edward MacDowell as their acknowledged leader, laid the basis for the development of a musical culture typical of this country.

"Jubilee" is the first of a suite of four pieces which he called "Symphonic Sketches," a series of compositons which have retained their appeal by freshness of invention and engaging lack of pretentiousness.

Chadwick has indicated the mood which prompted him to compose in this vein by some verses appearing at head of the score. They read as follows:

No cool grey tones for me!
Give me the warmest red and green,
A cornet and a tambourine
To paint my Jubilee.
For when the flutes and oboes play,
To sadness I become a prey,
Give me the violets and the May
But no gray skies for me.

"Poem of Ecstasy," opus 54 . . . . . Alexander Scriabin

Modest Altschuler of Los Angeles, who was the first to premiere this work by the Russian modernist in America (December 10, 1908), happened to be in Switzerland the previous year when Scriabin was working at the score. Conductor Altschuler quotes Scriabin as follows about the message of this mystically emotional opus:

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was taken up with this work, and I watched its progress with keen interest. The composer of the 'Poeme de l'Extase, has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

Russian Legend: "Kikimora" . . . . . Anatol Liadow

Although the number of his works is relatively small, Anatol Liadow was one of the most influential Russian composers and teachers, putting contemporary musical technic at the service of traditionally Russian subjects such as that of the ancient fairy tale of "Kikimora."

"Kikimora," according to old Slavic folklore is more than an ordinary cat, because she was brought up by an older cat, a doubly wise creature who had gained much knowledge from the magician in whose house they lived. Thus Kikimora gathered extraordinary knowledge about distant lands. No wonder her growth was somewhat retarded, because, unlike other felines, it took her seven years to grow up. At that, her head was only the size of a thimble and her body no thicker than a straw. In other ways, too, she was unusual. All day long she sang, from dusk to midnight she hissed, spinning thread and fabrics all the rest of night and making herself wonderfully embroidered garments, while plotting evil things against the human race."

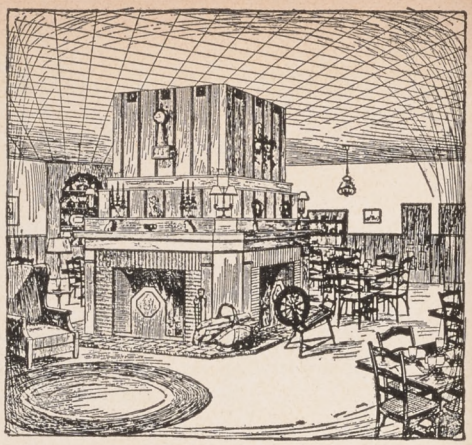
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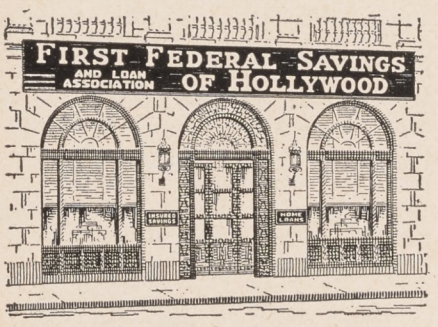
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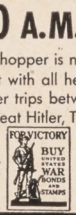
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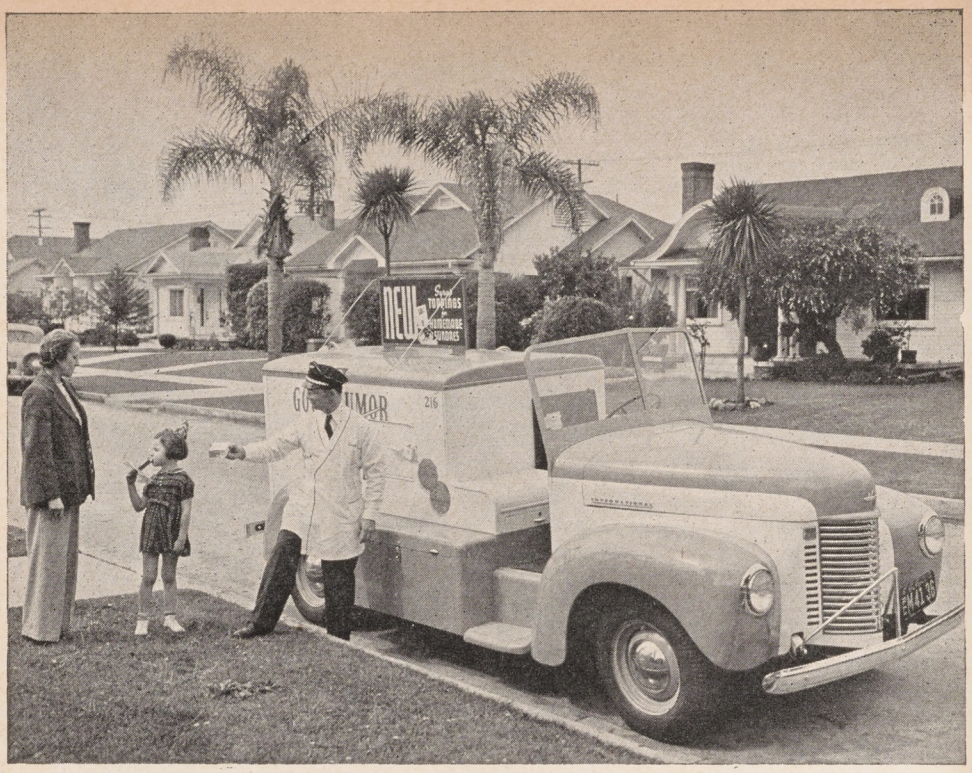
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Suite from "Carmen" . . . . . Bizet

Prelude—March of the Dragoons—Boys as Soldiers—
Toreador March—Intermezzo—Danse Bohemienne

Petite Suite . . . . . Handel

Introduction—Fugato—Minuet—Bourree

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Hungarian Rhapsody for Violoncello and Orchestra . . . Popper

Soloist: Lauri Kennedy

Valse Triste . . . . . Sibelius

Melisande . . . . . Sibelius

"Alla Marcia" from "Karelia" suite . . . . . Sibelius

Intermission—Fifteen Minutes

Tone Poem "The Spinning Wheel of Omphale" . . Saint-Saens

Cortege and Air de Danse . . . . . Debussy

Hornpipe . . . . . Acorn

Summernight on the River . . . . . Delius

Rhapsody "Espana" . . . . . Chabrier

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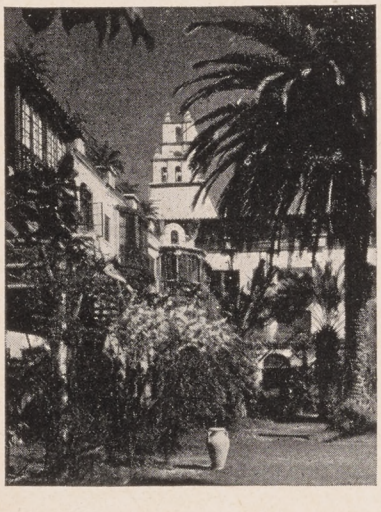
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Sunday Concert ..... Comments

By Bruno David Ussher

FIRST BEECHAM PROGRAM

Bizet's keen and resourceful manner of musical portraiture as well as his quick creation of atmosphere is nothing short of wonderful. Even the short excerpts from his immortal masterpiece, "Carmen," demonstrates this capacity.

It has been argued that his music is more French than Spanish. At any rate, it is quite sufficiently Gallic to be fascinating, human and understandable in the international language of emotion which music is. Not only is this French composer a master of precise characterization, but also a man of humor.

This is demonstrated by the episode of the little boys playing at soldiers following the entry of the Dragoons. Little wonder that even Friederich Nietzsche, the German philosopher, was moved to rhapsodize about "Carmen." Incidentally, Sir Thomas Beecham's conducting of "Carmen" at the "Met" last winter proved a sensational success.

Beecham's fondness for digging up little known pieces by Handel and setting them for orchestra has enriched orchestral literature by several delightful suites, such as the present one. The pieces are most enjoyable samples of Handel, the quaint and magnificent miniaturist of the early 18th century, contriving contrapuntal designs, noble melodies and graceful dances.

David Popper's "Hungarian Rhapsody" is a favorite of violoncello virtuosi. The Czech composer himself was a famous performer on that instrument.

All three of the Sibelius pieces are found as many sets of short compositions which the Finnish master composed as incidental music to plays. Sibelius has always been fond of the theater. The famous "Valse Triste" occurs in Jaernefelt's play "Kuolema" (Death). "Melisande" is the second piece of music written for performances of Maeterlinck's "Pelleas and Melisande" in Helsinki.

Saint-Saens' tone poem "Omphale's Spinningwheel" has little or no plot although it relates to the story of Hercules who became the captive of the beautiful Omphale, helping her to spin. The French composer probably was intrigued by the subject because it afforded him an occasion for rhythmic illustration.

Debussy's "Cortege" (Procession) and "Dance Melody" are quite typical pieces of this greatest of French impressionists. The "Hornpipe" is truly Anglo-Saxon and there is more than a flavor of English countryside in Delius' nature idyll "Summer Night On the River." Chabrier's "Espana" flashes in Spanish colors and rhythms. The versatile Sir Thomas is a superb interpreter also of music in that vein as proven by the enormous sales which his Columbia recording of the rhapsody has reached.

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Thursday Concert Comments . . . Continued

(Continued from Page 23)

running after birds, nearly fell into a river when rolling down the embankment. The dog, however, managed to stay himself, clambered up to the foot path on top and barked at his master. (French horns). No. 12—Tribute to a famous violoncellist friend. No. 13—Farewell to friends whose steamer has just left. No. 14—Elgar himself and his England.

Symphony No. 2 in D-major, opus 73 . . . Johannes Brahms

Born May 7, 1833, at Hamburg; died April 3, 1897, at Vienna)

Brahms had established himself with the Faustian first symphony as a sovereign of that form. Now he could let himself go, because at heart he was a lyricist, a song-maker, though not without dramatic tendencies. In the second symphony, written during the summer of 1877 at one of the mountain-lakes of Styria in Austria, he made music "of the vernal earth that laughs and blossoms."

It would be a mistake not to see withered flowers and autumn-colored leaves in the sublimely introspective Adagio. But there can be no mistaking the romantic in Brahms in the graceful Scherzo and during the bitter-sweet, sunset-golden finale. If the finale of the first symphony ends like a sunrise, this one has something of a sun-down mood, but there is a long and assuring afterglow in the sky.

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TUESDAY, AUGUST 10

JOSE ITURBI, *pianist and conductor*

"The Barber of Seville" Overture . Rossini

"Le Chasseur Maudit" . . . . Franck

Concerto in E-flat for two pianos . Mozart
Amparo Novarro and Jose Iturbi

Intermission

AMPARO NOVARRO, *pianist*

a) Blue . . . . . Morton Gould
b) Boogie Woogie . . . Morton Gould
(World Premiere)

Two Spanish Dances . . . . Infante
for two pianos
Amparo Novarro and Jose Iturbi

Rhapsody in F-major . . . . . Liszt

THURSDAY, AUGUST 12

SIR THOMAS BEECHAM, *conductor*

Night of May . . . Rimsky-Korsakoff

Symphony No. 38 (Prague) . . Mozart

Incidental Music to "Pelleas and Melisande . . . . . Sibelius

Symphony No. 1 in B-flat . Schumann

FRIDAY, AUGUST 13

TITO GUIZAR, *tenor*

Overture "Phedre" . . . . Massenet

2nd and 4th movements from "Scheherazade" . . . . . Rimsky-Korsakoff

Tenor songs:
Granada . . . . . Lara
Unafurtiva lagrima from "Elixir of Love" . . . . . Donizetti
Nortena . . . . . Virgil
Valencia . . . . . Albeniz-Lara

VLADIMIR BAKALEINIKOFF, *conductor*

Intermission

Spanish Rhapsodie . . . . . Ravel

Two Spanish Dances . . . Muskovsky

Songs:
Jalisco . . . . . Esperon
Ay-ay-ay . . . . . Perez-Freire
Siboney . . . . . Lecuona

Sleeping Beauty Waltz . . Tschaikowsky

SATURDAY, AUGUST 14

FRANK SINATRA, *soloist*

Overture "The Beautiful Galatea" . Suppe

"Night on Bald Mountain" . Moussorgsky

"Flight of the Bumble Bee' . . . . . Rimsky-Korsakoff

"Dance of the Buffoons" from "Snow Maiden" . . . . Rimsky-Korsakoff

Three Etudes . . . . Russell Bennett
1. To Walter Damrosch.
2. To all Dictators. 3. To the Ladies.

VLADIMIR BAKALEINIKOFF, *conductor*

Voices of Spring Waltz . . . Strauss

Intermission

Songs by Frank Sinatra:
Selections by Jerome Kern, Cole Porter and Request numbers.

"Pan Americana" . . . . . Herbert

SUNDAY, AUGUST 15

DUSOLINA GIANNINI, *soprano*

Overture to "Mignon" . . . Thomas

Mignon's aria from "Mignon" connais tu le pays" . . . . . Thomas

Five dances from "Faust" . . Gounod
1. Dance of the Nubians
2. Dance Antique
3. Dance of Cleopatra and her Slaves
4. Mirror Dance
5. Bacchanale and Dance of Phyrne

Three Dances from the "Bartered Bride" . . . . . Smetana
Polka Furiant
Dance of the Comedians

PIETRO CIMINI, *conductor*

Prelude to Act 3 from "Natoma" . Herbert

Gioconda's Aria (Suicidio) . Ponchielli

Dance of the Hours from "Gioconda" . . . . . Ponchielli

Intermission

Overture to "Oberon" . . . . Weber

Oberon's aria: "Ocean Thou Mighty Monster" . . . . . Weber

Ratcliff's Dream Intermezzo from "Wm. Ratcliffe" . . . . . Mascagni

Overture Il Guarany . . . . Gomez

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MUSIC-ALITIES

(Musical Personalities)

Frank Youkstetter Joins Steeb Piano School Staff

Norma Steeb, director of the Olga Steeb Piano Schol, is very happy to announce the engagement of Frank Youkstetter as one of the artist teachers at the Steeb School.

Mr. Youkstetter's painistic training has been almost entirely at the Olga Steeb Piano School. He came to Los Angeles from Europe at the age of ten, enrolled at once in the School, studying with Lillian Steeb regularly all through his elementary school days. Then he continued with Olga Steeb studying with her for many years, and coaching with her until the time of her passing. He has been heard often in concert and has toured in the United States as far as the Eastern coast. He invariably has received splendid press criticisms. Audiences are enthusiastic over his depth of tone and technical brilliance.

Mr. Youkstetter is consequently an outstanding exponent of the pianistic and teaching principles of Olga Steeb. His work at the School will be with advanced and artist students who wish to attain this ease of performance and technical proficiency in their own work.

Mr. Youkstetter started his teaching at the Steeb School this summer, and has a busy schedule. He will continue with his concert work, and will be heard in recital in Los Angeles next season.

Russian Music Festival

On the 22nd of August, at 4:30 P.M. at the Greek Theatre in Griffith Park, as a tribute to Russia, there will be held a festival of music and dance.

Participating in the program will be Maria Kurenko, great Russian soprano, Shura Cherkassky, piano virtuoso, Constantin Bakaleinikoff, renowned conductor, who will lead a symphony orchestra, and Michel Panaieff, leading star of the Russian ballet with his graceful partner, Audray Myland. At the piano, Emanuel Bay. The festival promises to be an outstanding music event of the season. It is presented by Mary Bran, well-known representative of international artists. The Greek Theatre can be reached by the bus going to the Griffith Park Observatory.

MUSIC-ALITIES

(Musical Personalities)

Voice Teacher Pens Tribute to Dorothy Maynor

Written with deep devotion to her friend Drothy Maynor, the follow-in tgribute was penned by Mrs. Willard (Minna) Coe, well known voice teacher:

"God casts to mortals — graces and talents, and those who catch them, regardless of color or creed, as true custodians, dévelop them and give out in the abundance that they receive.

"Her complete and utter demand for simplicity as a direct path to results and beauty whether it be a passage from Handel or her ability to carve a roast better than her husband.

"To have Dorothy welcome one to her lovely roof garden studio on top of Carnegie Hall in New York City—to dine with her and her disinguished husband, the Rev. Shelby Rooks, and feel the cool breezes blow in from the Hudson river; the refreshing sparkle of the tone artist that she is—eternally bubbling and flowing like a crystal fountain reflecting the colors of the Heavens—so she effervesces and reflects the true job of living in eternally creating new beauties, in their purities through her deep source of integrity."

Young Coloratura Soprano To Sing In Redlands Bowl

Rosina Roselle, young coloratura soprano, will sing the role of Rosina in the "Barber of Seville" at Redlands Bowl Friday evening, August 6th.

The first time this young artist appeared in real opera she was just ten years old. She has studied carefully since she was a child and today has a voice which is crystal clear and is a genuine coloratura. She has sung for Galli Curci and Pagliughi who both have expressed that she will have a really great future.

The role which she will sing in Redlands Bowl she has also sung at Stephen's College, Columbia, Missouri. Rosina sings all of the coloratura operas and in one evening has essayed the two roles of Tales of Hoffman; Olympia, and Antonia. She has sung in numerous operas and music clubs and her audiences are always enthusiastic.ally appreciative. She is a gifted linguist, sing-

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ing in Italian, French, Spanish, and German. Her teaching in voice is under the guidance of Mme. Lucile Criscarson.

Young Artists in Recital

The misses Lucille Hunt, pianist, and Constance Ruddick, violinist, were heard in a beautiful concert at Barker Bros. Auditorium on the afternoon of July 22nd. These two young artists are leaving for New York in August where they will attend the Juilliard Graduate School. Miss Hunt is a very talented pianist who studied with Olga Steeb for several years. Since April, 1942, she has been coaching with Lillian Steuber, artist teacher at the Olga Steeb Piano School. Miss Ruddick is an equally talented violinist whose only teacher has been Eunice Byrd. These young artists have been heard often in recital and undoubtedly have a brilliant future ahead of them in the concert field.

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Anne Biggs,— Lyric - Coloratura Soprano, was especially chosen for a scene in the epic, technicolor production of "America" by the MGM Studios. This 18-year old artist astounded the directors, with her apt precision in timing and her sense of comedy in this her first picture, apart from the beauty of her singing.

Nan Merriman,—brilliant young Mezzo-Soprano, winner of the National Federation Contest in New York recently, was presented with a cheque for $1000, by Mr. Edward Johnson, manager of the Metropolitan, at the Waldorf-Astoria.

Both these artists studied with Mme. Bassian for five years.

MUSIC-ALITIES

(Musical Personalities)

Lighting Bowl Ballets Under Dimout Conditions

Now that the glorious season of Russian Ballets has ended, many of you probably wonder how it is possible to produce these shows under war-time restrictions with all the beautiful lights necessary. That is where Otto K. Olesen and his staff comes in, and it was by no means an easy matter to arrange the proper lighting and yet keep within the law as far as dimout conditions are concerned.

Many of you probably wondered about the huge tower structures covered with black cloth, but now we can tell you that was necessary because it afforded a legal ceiling over the lights and prevented any rays from projecting vertical beams of light.

Only about 10% of the amount of lights used for opera productions when the shell is removed were needed for the Russian Ballet. This, of course, is logical enough inasmuch as the shell itself acts as a perfect reflector—hence much less power is needed to obtain the proper effect. When your eyes are focused on a solid background such as the shell is, the requirement of lights is much less than when you are looking toward the open spaces, which you do when operas are produced with the shell rolled up the canyon. Colors in light are also much easier to produce when a solid smooth surface like the shell is used for a background.

Lighting the stage for attractions is, however, not the only problem faced by Mr. Olesen, inasmuch as the entire area of 65 acres comprising the Bowl property, with its seating capacity, parking space, pepper tree lane and concessions, must also conform to dimout regulations.

Mr. Olesen has worked many nights in the Bowl with the dimout inspectors when most of you slept soundly, and has complied with all regulations in order that you might enjoy the wonderful summer concerts and attractions. Although none of you probably has paid much attention to the lighting in the parking area, in this instance all globes were reduced from 500 watts to 200 watts to bring the lighting down to the proper intensity. Several lights on the hillside have been eliminated entirely, and yet in every case Mr. Olesen saw to it that no danger spots were left which might be the cause of tripping or causing accidents of any kind.

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